

NEWS FROM THE SPECIAL COLLECTIONS RESEARCH CENTER

NUMBER FOUR

SPRING 2006



THE COURANT

Sponsored by the Syracuse University Library Associates

ISSN 1554-2688

EXHIBITION ON THE PAINTERS AND POETS OF THE NEW YORK SCHOOL

In keeping with imagination as the theme of the Syracuse Symposium for 2006/2007, the Special Collections Research Center is exhibiting material from the recently processed Grace Hartigan Papers, as well as from the university art gallery, the Grove Press Archives, and our extensive holdings of art and literary magazines from the 1950s. Entitled *Imagine! Poets and Painters of the New York School*, the exhibition will open at E. S. Bird Library for the fall semester, and travel to Lubin House in New York City later in the academic year.

Grace Hartigan (1922–) was a major participant in the explosion of creative energy that was the New York artistic and literary scene of the early 1950s. An important abstract expressionist painter, Hartigan was included in the famous show *Twelve Americans* at the Museum of Modern Art in 1956. Her friends and correspondents included Frank O'Hara, Larry Rivers, Barbara Guest, and Joan Mitchell.

The exhibition will highlight Hartigan's collaboration with poets, especially with Frank O'Hara and Barbara Guest. "[Poetry] tells us what life is about, what it is to feel, to think, to question," Hartigan wrote in 1976, and the creative tension between an artist and a poet or the dialogue between a poem and a painting wonderfully exemplifies the symposium's theme of imagination. Selections from our rich holdings of art and literary magazines from the period will help to round out the exhibition.

BRODSKY ENDOWMENT

The Brodsky Endowment for the Advancement of Library Conservation is bringing Gary Frost, the conservator at the University of Iowa libraries, to be our next speaker and workshop host (3–5 November 2006). While the title of his lecture has not yet been announced, his workshop will focus on classic Coptic binding techniques and the "sewn boards" style derived from it (one that has been widely used in the library conservation field). For more information on the

Brodsky Endowment and the events that it sponsors, visit our departmental Web site at <http://scrc.syr.edu>.



Oranges #6 (The Light Only Reaches Halfway) by Grace Hartigan. Oil on canvas, 1952/53. Courtesy of the artist.

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DIRECTOR'S NOTE

In my capacity as the interim director of the Special Collections Research Center, I am delighted to be able to report on several of our major activities. It gives me great pleasure at the outset to announce that the catalog that we published in conjunction with our exhibition on the artist Boris Drucker was chosen as the winning entry in category two (for publications that are moderately expensive) by the Rare Books and Manuscripts section of the Association of College and Research Libraries. Carrying the title of "*Don't pay any attention to him: He's 90% water.*": *The Cartooning Career of Boris Drucker*, the catalog presented a sampling from the lifetime of work by this marvelous artist, whose papers (and more than twelve thousand cartoons) are preserved in our collections. This prize-winning publication, we are proud to say, was produced entirely in-house by the staff of the center.

We are also very excited to announce the exhibition that will be linked to the fall 2006 Syracuse Symposium with its theme of imagination. Entitled *Imagine! Painters and Poets of the New York School*, our exhibition benefits from the recent completion of the processing of the papers of the abstract painter Grace Hartigan, who was one of the principal members of the art and literary scene in New York in the 1950s. The article on the first page and the research notes that begin on page four will explain more about this exhibition. Of course, we also hope that you will have an opportunity to view selections from an exhibition of the Guild of Book Workers that is currently on display on the sixth floor of E. S. Bird Library. These volumes will be traveling as part of a larger exhibition to the Grolier Club in New York in September.

In recent months, we have continued to acquire materials that greatly enhance our holdings. For example, what are now known to be the earliest portraits of Gerrit and Ann Smith were presented to us as gifts. Another wonderful donation was a collection of some one hundred and fifty Auburn, New York, imprints. The story recounting the discovery of the importance of the Smith portraits and one about the Auburn book collection may be found in our section on recent acquisitions. We have also recently received as a gift a new manuscript collection that expands upon our Oneida Community Collection, and that too is discussed in the acquisitions portion of our bulletin.

We are also relieved to be able to say that we have survived the installation of sprinklers on the sixth floor of the library. When this building was designed, sprinklers were included on all the other floors, but not on that holding the Special Collections Research Center and the university archives because of the risk of water damage. This situation has now been addressed, and we apologize to those who were in any way inconvenienced by our temporary construction zone.

—William T. La Moy

STAFF FOCUS

It is with sadness that we are acknowledging the retirement from the center of Janet Shahan. After graduating from Middlebury College and following a stint in the Math Library (under the late Eileen Snyder), Janet first came to what was then the George Arents Research Library more than twenty years ago as our reading room overseer. Shortly thereafter, Janet was given the opportunity to advance as our rare book cataloger and confront the challenges lurking in the von Ranke collection. Beginning in 2001, Janet began to work on printed material removed from our manuscript holdings. These titles were thereby not only made available to the public, but they could also serve as portals to our manuscript collections. Janet's seemingly effortless ability to provide the connecting links between our printed materials and our manuscript collections was but one of the many facets of her cataloging expertise.

An accomplished artist in her own right, Janet served as the center's resident art historian. One of her special talents was the ability to determine and note not only the illustrators of books (information that the Library of Congress rarely supplies), but also those artists involved in the production of the book itself (such as book designers and typographers). Janet also served admirably as our stack-space monitor and skillfully performed various operations associated with book conservation.

We will sorely miss Janet, but we realize that we must not deter her from travel down other avenues. We are also keenly aware that the journey between Tully and Syracuse is one from which she might want some respite. We will console ourselves in the knowledge that members of this family of ours do stay connected, and certainly look forward to Janet's accounts of new avocations.

The Alexander N. and Margaret A. Charters Endowment has provided funding that will allow us to process additional material that has arrived as a complement to the already rich holdings of resources for the educators of adults. These funds will also enable us to continue the conversion of the finding aids associated with these collections to encoded archival description with the added benefit of making them compatible for addition to our departmental Web site. Fortunately, one member of our staff, Michele Rothenberger, has already been working on such programming endeavors, and we are now able to expand the hours devoted to this purpose.

With the departure of Donia Conn to become head of the conservation laboratory at Northwestern University, we began the search for her replacement. We are most happy to announce that David Stokoe has been named as her successor. In our next issue of this publication, we will describe this successful candidate for the position and his considerable and distinguished background.

E. S. BIRD LIBRARY EXHIBITIONS

All exhibitions in the sixth-floor gallery of E. S. Bird Library are open between 9:00 AM and 5:00 PM, Monday through Friday, with the exception of holidays. For more details, please consult our Web site at <http://scrc.syr.edu>.

Selections from the Guild of Book Workers' One-Hundredth-Anniversary Exhibition

24 April–18 August 2006

The Guild of Book Workers' one-hundredth-anniversary exhibition will unofficially open its year-long tour through the nation in the sixth-floor exhibition gallery of E. S. Bird Library with selections from the guild's retrospective and juried exhibition on display this spring and summer. The exhibit will officially open at the Grolier Club in New York, before traveling to the Newberry Library, the University of Utah, Portland State University, the Bridwell Library at Southern Methodist University, and the Boston Athenæum.

Founded in 1906 by a group of forty-two craftspeople residing in New York City (among them the famed typographer Frederick W. Goudy) the Guild of Book Workers is the oldest continuously active book-craft society in the country. It survived two World Wars and the Depression due to the efforts of volunteer members. Following the Second World War, the guild experienced a decline in membership and became affiliated with the American Institute of Graphic Arts in New York until the late 1970s, when it began a steady period of growth. It now has in excess of one thousand members and has expanded internationally.

The selections from the approximately fifty works in the curated retrospective illustrate the roots of contemporary American bookbinding as well as highlight the work of some of its most significant proponents. The juried exhibition will feature contemporary book works by leading binders and book artists in the guild representing the broad spectrum and vitality of the book arts at the beginning of the twenty-first century. Bookbinding and the book arts have changed greatly over the past one hundred years, and especially since the rise of the artist's book movement, which has transformed the book from a flat canvas of two covers and spine to an (oftentimes) sculptural and interactive object. For more information, contact Peter Verheyen at 315-443-9756 or through e-mail at pdverhey@syr.edu.

Imagine! Painters and Poets of the New York School

1 September 2006–15 January 2007

See the article on page one for more details about this exhibition associated with the Syracuse Symposium, a series of lectures and events sponsored by the College of Arts and Sciences. For additional commentary on the work of Grace Hartigan, please consult pages four and five.

EXHIBITIONS AT THE JOSEPH I. LUBIN ALUMNI HOUSE

In honor of Arnold Kivelson and his wife, Clare Frieman Kivelson '47, family members donated four exhibit cases to Lubin House to facilitate the continuous display and enjoyment of fine and rare books and other special holdings from the library and the university archives. These cases symbolize the friendship that Clare's father, Reuben Frieman, shared with former chancellor and book collector William P. Tolley and with Joseph I. Lubin—a friendship that has led to four generations of Kivelson alumni.

Exhibits presented in these cases are free and open to the public during normal business hours. For further information, consult the Lubin House Web site at <http://lubinhouse.syr.edu/happenings> or telephone 212-826-0320.

Limited Editions, Limitless Friendship: A Collection of Limited Edition Club Volumes from the Library of Clare and Arnold Kivelson

30 August 2005–30 August 2006

This exhibit features a selection of Limited Editions Club volumes from the collection of Clare and Arnold Kivelson. These volumes were presented as a gift to the Special Collections Research Center in 1999. Founded by George Macy in 1929, the Limited Editions Club published fine illustrated books in limited numbers for subscribers. After Macy's death in 1956, his wife and later his son carried the enterprise forward until 1970, when the business was sold to the Boise-Cascade Company. Sidney Shiff, the current owner, purchased the Limited Editions Club in 1979. A Wall Street investor, Shiff transformed the Limited Editions Club by concentrating on *livres d'artistes*. He commissioned renowned artists (including many African Americans) and master printers and binders to conceive and execute volumes of striking beauty and quality.

WAR POSTERS BEING CONSERVED

We will be conserving our collection of three hundred and fifty war-related posters in 2006 as part of a New York State Cooperative Grant with additional funding provided by the Goodrich Endowment. The collaborative effort is being led by Cornell University, and the third participating institution in the project is Columbia University.

The posters to be conserved will be drawn from our War Poster Collection and the Benjamin Spock Papers. (Spock was an activist opposed to the war in Vietnam). Of these, a total of 183 relate to World War I, 118 relate to the Second World War, and 49 to the war in Vietnam. Often designed by leading artists, these posters speak to the full range of emotions evoked by war—patriotism, fear, heroism, and core values—in graphically striking terms with a pitch and vocabulary aimed at the masses. Not surprisingly, the items in our

collections tend to portray almost exclusively the Allied or American points of view.

While the bulk of the posters are in very good condition (especially considering their ephemeral nature and the quality of the materials), under the terms of the grant, the posters will all be deacidified and encapsulated in chemically inert polyester film, thus ensuring their long-term survival and the accessibility of these shapers of public opinion in troubled times. The posters have significant teaching value by demonstrating to students and researchers how successive generations have viewed the conflicts of their eras. In this effort, we provide more than eighty instructional sessions each year for classes across all disciplines and introduce students first-hand to primary source materials from our collections.

RESEARCH NOTES:
SELECTED COMMENTARY ON THE ART
OF GRACE HARTIGAN
BY ROBERT SALTONSTALL MATTISON

The following paragraphs are taken from pages 8, 9, 28, or 30 of *Grace Hartigan: A Painter's World* (New York: Hudson Hills Press, 1990) by Robert Saltonstall Mattison. The page numbers in brackets indicate the specific locations of the passages from the book. Mr. Mattison will be presenting a Library Associates lecture on 17 November on Grace Hartigan.

Grace Hartigan's art involves many cogent questions of Modernism. These include concerns regarding the relationship between past art and the avant-garde, the heritage of Abstract Expressionism, the creation of a personal set of painterly symbols, the interaction between high art and popular culture, the image versus abstraction, and the distinctive characteristics of a woman's vision. . . .

From 1945 until the late 1950s, New York was Hartigan's home, and she was one of the first young artists to admire America's pioneer Abstract Expressionist painters. Willem de Kooning and Jackson Pollock were among her close friends. By the early 1950s she had absorbed their stylistic discoveries and, more importantly, their total dedication to the art-making process. But always restless and curious to expand her horizons, Hartigan turned in 1952 to an examination of the Old Masters. These studies were followed by works utilizing Abstract Expressionist paint handling with references to the figure, the urban environment, landscape, and symbolic objects. Throughout her career Hartigan has alternated between relative abstraction and figuration. Far from indicating an inability to decide between two modes, the oscillating currents mark her refusal to see them as mutually exclusive. Abstraction allows her to synthesize complex emotional and visual experiences into powerful pictorial structures, and her

subject matter reflects a search for universal themes that will inspire her and involve her audience. Within these parameters Hartigan is always the inventor. Her subjects have varied from Saint George and the dragon to Marilyn Monroe. In her search for innovative painterly techniques she has utilized everything from the finest Japanese brushes to rags and a house painter's wool mitt. The artist's hand- and footprints appear in large paintings executed on both the floor and wall. . . . [Page eight.]

In 1956 Grace Hartigan was included in the Museum of Modern Art's pivotal exhibition of new painting, *Twelve Americans*. Her statement for that exhibition summarizes her artistic goals as well as any that has been written: "I have found my 'subject,' it concerns that which is vulgar and vital in American modern life, and the possibilities of its transcendence into the beautiful. I do not wish to describe my subject matter, or reflect upon it—I want to distill it until I have its essence. Then the rawness must be resolved into form and unity; without the 'rage for order' how can there be art?" . . . [Page nine.]

Hartigan was aided in the search for her own style and subject matter by association with members of the avant-garde working in other media. She was close to the New York School poets John Ashbery, Barbara Guest, Kenneth Koch, James Schuyler, and especially Frank O'Hara, one of the most exciting personalities of the period. After studying literature at Harvard and the University of Michigan, he moved to New York. In early 1952 he met Hartigan as well as de Kooning, Frankenthaler, Freilicher, Philip Guston, Kline, Leslie, Mitchell, and Rivers. To earn a living he began working at the front desk of the Museum of Modern Art and later became one of its most innovative curators. O'Hara befriended, entertained, consoled, and above all encouraged young painters. Hartigan remembers, "Frank never allowed self-pity." She and O'Hara became close friends during the 1950s. They spoke on the phone every day and saw each other several times each week; the young poet wrote numerous poems for Hartigan, and she included him in several paintings. . . .

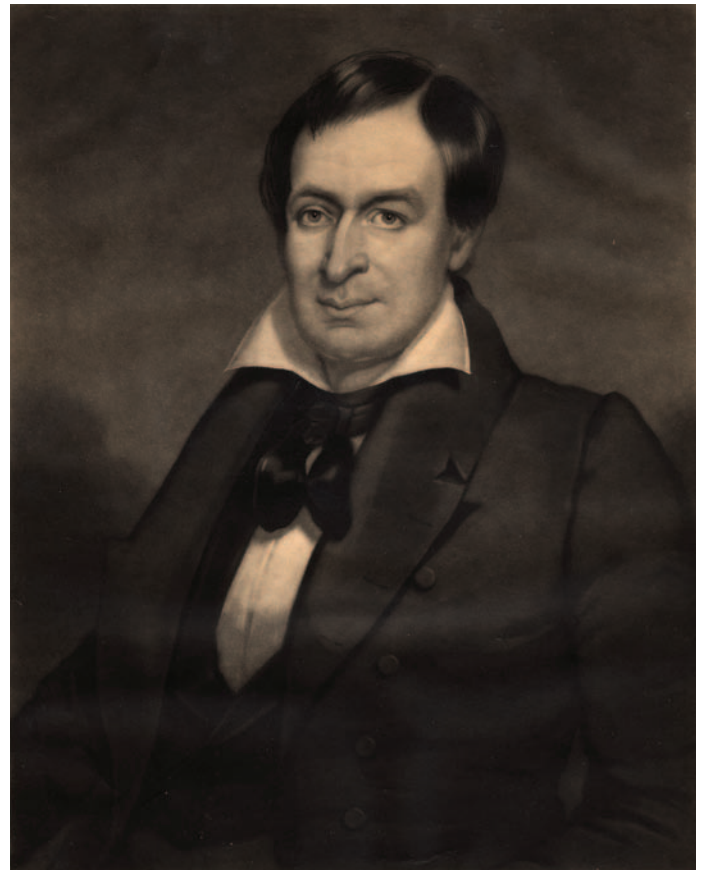
During November 1952 O'Hara and Hartigan undertook a collaboration, *Oranges*. Hartigan remembers telling him in one of their many conversations over drinks that she would like to do "a lot of something." O'Hara whimsically replied, "How about oranges? I have a dozen." He had first written "*Oranges*," a series of closely related poems, in 1949 while at Harvard. Hartigan scribbled in her diary late that night, "I am excited about our plans to illustrate the *Oranges*. I plan to do each painting on a large sheet of paper with the printing done myself as an integral part of the picture. Both Hartigan and O'Hara were aware of the history in modern art of interactions be-



Oil portrait (1838) of Gerrit Smith by E. W. Goodwin (1805–45). This painting and one of Ann Fitzhugh Smith completed the same year are now believed to be the earliest images of these two individuals.

tween the written word and visual symbol. These include Guillaume Apollinaire's calligrams and the Cubist use of painted and pasted letters. Hartigan particularly admired Miró's *écriture*, or words written on his paintings in such a style as to enhance the meaning of the works. . . . [Page twenty-eight.]

Orange #6 (The Light Only Reaches Halfway) [illustrated on page one] . . . calls forth the evocative power of dolls, also realized in O'Hara's poem. The doll is an object that looks like a human but has no emotions, and it is often a stereotype of the female at puberty. In Hartigan's painting, the doll in the upper left is innocently dressed in a smock with ribbons while the lower doll in black gloves is sexually provocative, yet both remain stiff and unable to communicate with the viewer. In her *écriture* Hartigan emphasized the stanzas by O'Hara that bitterly reveal that the male speaker has no more understanding of his female companion than of the dolls on her bed. This use of dolls in *Orange #6* begins Hartigan's career-long exploration of their expressive possibilities. The poem-paintings also establish a basis for her later collaborations, including Hartigan's prints to accompany Schuyler's "Salute" and her painted collages for Barbara Guest's "Archaics." Most significantly, Oranges extended the emotional range of



The engraving of Gerrit Smith by John Sartain that was done from the oil painting by E. W. Goodwin.

Hartigan's art and provided a model for sustained creativity through a series of works. [Page thirty.]

Robert Saltonstall Mattison is Marshall R. Metzgar Professor of Art History at Lafayette College in Easton, Pennsylvania.

RECENT ACQUISITIONS

Last summer, we were contacted by Amy Bajakian from Cape Cod who maintained that she had in her possession portraits of Gerrit and Ann Smith. The family tradition was that they should be donated to Syracuse University, and Ms. Bajakian felt that it was time to fulfill this intention. The two portraits made their way to Syracuse this fall, and we invoked the assistance of Professor David Tatham to examine the paintings. Upon close inspection, we discovered that there was an obscured signature upon the portrait of Gerrit Smith. It was just possible to discern the middle initial of the name as a *W* and the beginning letter of the last name as either a *C* or a *G*. In addition, there appeared to be a date of 1838 above this signature. It was one week later that the identity of the artist was revealed. In conjunction with our preparation of a cumulative index to the *Courier*, the predecessor to this publication, we stumbled upon an image of Gerrit Smith that was strikingly similar to the donated portrait. This was an engraving by John Sartain that identified the painter as one

E. W. Goodwin, thus confirming our conjectures about the signature on the painting. The final piece of the puzzle was supplied when we tested the assumption about the date of the painting being 1838. This was possible because, in addition to having the correspondence of Gerrit Smith, we also have his business records. Among the bills and receipts for 1838 was the corroboration we sought: "Rec'd of Gerrit Smith Fifty dollars in full payment for the Portraits of himself & wife." The receipt was, indeed, made out to E. W. Goodwin and dated 22 February 1838.

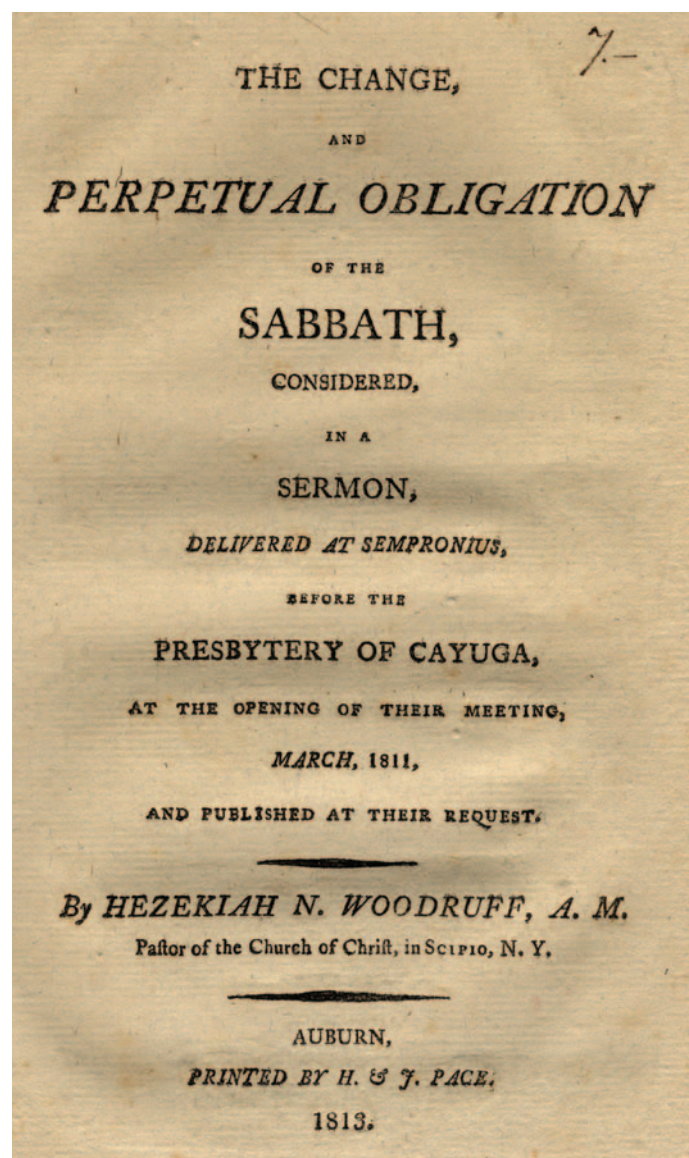
The story behind the paintings becomes more interesting when one learns that both John Sartain and E. W. Goodwin had abolitionist backgrounds. Sartain was an English mezzotint engraver who left London in 1830 to take up residence in Philadelphia. The number of his engraved plates is estimated to have been approximately fifteen hundred, and it was suggested that he captured the likenesses of many prominent Americans of the period. As an abolitionist, Sartain would certainly have been aware of the importance of Gerrit Smith in the movement and may have solicited the work. Smith, for his part, may not have felt inclined to travel to Philadelphia for the purpose and may have alternatively offered the portrait by Goodwin for Sartain to copy. Of course, Smith could have requested the engraving himself and provided the portrait to facilitate this.

The connection between Smith and Goodwin was more local in nature. We know from a Cayuga County history volume that Goodwin was ejected from a Methodist church in Auburn in 1835 because of the vehemence of his abolitionist views. Goodwin also created two large canvases to be displayed on either side of the platform on which Smith spoke in 1842 on the occasion of an abolitionist convention. Gerrit Smith's choice of Goodwin as his portraitist may well have been determined by his approval of the strength of Goodwin's anti-slavery views. Whatever the explanation was for Goodwin's selection, he was the artist who is responsible for what is believed to be the earliest images of Gerrit and Ann Fitzhugh Smith, and these portraits are now in our collections thanks to the generosity of Ms. Bajakian and her family. The timing of this donation is also most fortunate because the condition of the underlying handcrafted canvases of these works is fragile, and they are being assessed as to what conservation work will be needed on them. One concept that is being explored is that these historic paintings might grace the new seminar room that is being created in honor of Antje Lemke.



Karl S. Kabelac, a 1964 graduate of the university's library school, has presented us with a marvelous supplemental gift for our strong collections of regional imprints. This donation consists of over one hundred and fifty early Auburn publications, many of them dating from the middle of the nineteenth

century. This was the period during which Auburn had the distinction of being arguably the fourth largest printing center in the United States. The earliest of these pieces is one by Hezekiah N. Woodruff that was printed in 1813 (*The Change, and Perpetual Obligation of the Sabbath*), but it was based upon an address that was delivered in Sempronius in Cayuga County in 1811. One factor that contributed to the dramatic expansion of printing in this area was the development of close ties between the printers in New York City and other printing locations with their peers in Auburn, and, of course, the use of stereotype plates encouraged such collaborations. One of the volumes that is a part of this donation (*Little Ferns for Fanny's Little Friends*) lists on its title page printers in London, Cincinnati, and Buffalo, in addition to the one in Auburn. This was obviously a very popular children's book that was "Published first in England by International Agreement with the American Proprietors" and then was stereotyped and printed in Auburn in 1854 in its "twentieth thou-



The title page of an early Auburn, New York, imprint from a collection that was recently donated by Karl S. Kabelac.

sand" edition. Most of these imprints, though, reflect a more regional association of printers and publishers in New York, Auburn, Rochester, and Buffalo. An excellent example of one such joint effort was included in our recent Underground Railroad exhibit. *My Bondage and My Freedom* by Frederick Douglass was printed in Auburn in 1855 and carried this publication statement: "New York and Auburn: Miller, Orton & Mulligan. New York: 25 Park Row.—Auburn: 107 Genesee st." It should also be noted that this edition carries a full-page dedication to Gerrit Smith, and Douglass discussed this in a letter to Smith dated 14 August 1855 in our collection: "It would have been quite compensation enough to know that the dedication of my Book afforded you pleasure. That dedication was inserted not to place you under obligations—nor to discharge my obligations to you, but rather to couple my poor name with a name I love and honor, and have it go down on the tide of time with the advantage of that name." The other Auburn imprint of note from that same exhibition was *Scenes in the Life of Harriet Tubman* (1869). This volume demonstrates that the full range of book-production skills was resident in this region. It was one Sarah Bradford from Geneva who was responsible for the text, and J. C. Darby of Auburn engraved the image of Harriet Tubman in her scout uniform of the Union forces as the frontispiece for the book.



The case of Nicola Sacco and Bartolomeo Vanzetti that began in 1921 with their prosecution for the killing of two payroll guards in South Braintree, Massachusetts, became one of the great trials of the last century, and one that divided the nation. Even now, the Dedham trial arouses passions among prosecution advocates and defenders of the Italian anarchists, and has been the subject of dozens of books, written over the course of nearly eight decades, that have periodically reexamined the evidence in the case. According to Carl Zigrosser in *Rockwell Kentiana* (New York: Harcourt, Brace, 1933), "this woodcut represents the artist's protest against the judicial murder and execution of Sacco and Vanzetti in Massachusetts on August 23rd, 1929." Prior to the destruction of the maple block, Rockwell Kent (1882–1971) produced one hundred and fifty prints of three severed heads stuck on a pike (Justice accompanied by Sacco and Vanzetti) with Golgotha in the background. With the generous assistance of the Library Associates, we now possess this icon associated with the trial. It is reproduced for your review on this page.

Rockwell Kent was certainly not the only person to commemorate the Sacco-Vanzetti trial through artistic expression. Ben Shahn produced a series of paintings for a 1932 exhibition at Edith Halpert's Downtown Gallery on the arrest and trial of Sacco and Vanzetti. During 1927, the year of their execution, Fred Ellis published a series of his drawings, *The Case of Sacco and Vanzetti in Cartoons from the Daily Worker*.



The wood-block image created by Rockwell Kent as his commentary on the execution of Sacco and Vanzetti on 23 August 1927 and purchased for us by the Library Associates.

The trial of Sacco and Vanzetti has also been memorialized in novels, plays, poetry collections, political cartoons, and essays by such literary luminaries as John Dos Passos (*Facing the Chair*) and Katherine Anne Porter (*The Never-Ending Wrong*). Work based on the arrest and trial includes novels by Upton Sinclair (*Boston*) and Howard Fast (*The Passion of Sacco and Vanzetti*), plays by Maxwell Anderson (*Gods of the Lightning and Winterset*), poems by Edna St. Vincent Millay ("Fear") and Kenneth Wiggins Porter ("Pilate before Jesus"), book-length prose poems by Jeannette Marks (*Thirteen Days*) and Lola Ridge (*Firehead and Dance of Fire*), and poetry anthologies such as *America Arraigned!* and *The Sacco-Vanzetti Anthology of Verse*.

In addition to collecting these diverse artistic expressions relating to Sacco and Vanzetti, we have also brought together a collection of period pamphlets (*The Awakening of America's Conscience*, *Two Worlds*, and *Ten Questions That Have Never Been Answered!*) issued by the Sacco-Vanzetti Defense Committee and a host of similar organizations devoted to raising money for their defense and, later, restoring

their names while denouncing the methods employed by the prosecution in their conviction.

In 1966, at the height of the Vietnam War, Syracuse University approached Ben Shahn to produce a mural commissioned by Mr. and Mrs. Jacob Schulman and Mr. and Mrs. Richard Evans II. Although Shahn was producing some of his most abstract work by that time, his return to the theme of the Sacco-Vanzetti trial during yet another period of national crisis brought to campus the installation on the east face of H. B. Crouse Hall an outdoor mosaic mural of compelling power. In celebration of both the Ben Shahn mural and our radicalism collections in literature and art, we await with a combination of excitement and pride the exhibition of our Sacco and Vanzetti materials in support of the Syracuse Symposium on the theme of justice recently announced by the College of Arts and Sciences for 2007/2008.



In January of this year, word reached us of the sad passing of La Jolla artist Eileen Whitaker (1911–2006) through her nephew Thomas G. Bush, who is the executor of the Eileen Monaghan Whitaker Trust. The wife of watercolorist Frederic Whitaker (1891–1980) and a much-celebrated painter in her own right had left explicit instructions concerning the disposition of more than 350 books, 420 periodical issues, and over sixty linear feet of manuscript material earmarked for addition to the existing twenty-nine linear feet of the Frederic Whitaker Papers, a collection that was presented to us in 1964. Weighing just over two thousand pounds, the additions to the collection included family material, correspondence, essay and book manuscripts, sketchbooks, original drawings and watercolors, exhibition catalogs, gallery brochures, and hundreds of personal and artwork photographs and slides. The extent of the documentation is surpassed only by its richness; it illuminates the personal and professional lives of the first married couple to be elected members of the National Academy of Design.

Moving from Norwalk, Connecticut, to La Jolla in 1964, Frederic and Eileen Whitaker were quickly assimilated into the West Coast art scene and devoted much of their work to the celebration of the western landscape and its people. Associated with the American Watercolor Society, the couple participated in national and international exhibitions and played active roles in numerous other art organizations. In 1943, Frederic Whitaker organized the regional Audubon Artists Group in New York City, so-named because its first meeting was held on the site of the homestead of ornithologist and painter John James Audubon. Recognizing the need for a society open to artists working in all media in the visual arts and whose individual styles ranged from the conservative to the avant-garde, within months Frederic Whitaker, together with a small contingent of business and professional leaders,

transformed a regional art society into the national organization that he renamed Audubon Artists, Inc., and for which he served as its first president. Whitaker also held official positions in Allied Artists of America, the Municipal Art Society, the Fine Arts Federation of New York, and Artists for Victory, a group that mobilized artists in support of the entry of the United States into World War II. Their combined participation in many art organizations, together with their very active social life, brought to the Frederic and Eileen Monaghan Whitaker Papers the correspondence and biographical information of a wide range of their contemporaries, including Warren Baumgartner, Thomas Hart Benton, Rex Brandt, Chen Chi, Walt Disney, Stevan Dohanos, Hardie Gramatky, Joan Irving, Ted Kautzky, Everett Raymond Kinstler, Heinrich Kley, Roy M. Mason, Gerhard C. F. Miller, John Pellew, Ross Stefan, and Olaf Weighorst.

Moreover, the Whitakers' friends also shed light on some of our existing collections. Frederic Whitaker was a frequent contributor to *American Artist*, whose editor-in-chief was watercolorist Norman Kent (1903–70). Kent's manuscript collection reflects many of the same professional and personal associations shared by the Whitakers. During the 1950s, the Whitakers' proximity to West Redding, Connecticut, brought them within the social circle of philanthropist Archer Milton Huntington (1870–1955) and his wife, sculptor Anna Hyatt Huntington (1876–1973), another couple whose manuscript collections are also housed with us. Following an extended trip abroad in 1956, the Whitakers developed a deepened appreciation for Spanish culture, a passion shared by the Huntingtons, who had founded the Hispanic Society of America in New York City. A perusal of the Whitakers' collection also revealed an association with watercolorist and fellow National Academy of Design member Donald Holden of Irvington, New York, whose manuscript collection continues to be enhanced by semiannual additions that are gratefully received by us every January and July.

A retrospective exhibition of the work of Frederic and Eileen Monaghan Whitaker is scheduled to open in January 2007 at the California Center for the Arts in Escondido. By that time, we hope to produce an updated inventory for the Frederic Whitaker Papers to include the work of Eileen Monaghan Whitaker. In the meantime, we have already cataloged more than one hundred monographs on art history and scores of exhibition catalogs from the couple's library.



Another marvelous addition to our manuscript collections took place very recently. We were contacted by P. Geoffrey Noyes, a great-grandson of John Humphrey Noyes, the founder of the Oneida Community. While the decision to place a substantial quantity of the papers of the Oneida Community with the Special Collections Research Center was made in

1983 in cooperation with the Oneida Community Mansion House, Geoffrey Noyes had in his possession much of the documentation that reflected the transition from the utopian community to what would become the Oneida Limited, the corporate outgrowth of the society that separated itself in the 1870s. This collection consists of annual reports, trade catalogs, sales ledgers, and even a few artifacts from the manufacturing history of the corporation. Perhaps the most intriguing object in this last category was a miniature animal trap that would have been given away as a salesman's sample to a customer. Of course, an actual Victor working trap was included in the collection as well because this was one of the corporation's product lines in addition to their flatware specialties.

This donation is indicative of the importance of the continuity of research collections. It was indisputably logical to transfer the papers and published records of the Oneida Community to a research library that could make them available for consultation, just as it was perfectly appropriate to connect the documentation of the subsequent Oneida Limited corporation to the collection relating to its parent organization. To paraphrase Geoffrey Noyes, it took the child to make a true success of the parent in this instance, and future researchers will now have access to a better perspective on how this development occurred.



Hans George Reich von Ranke of Kent, England, recently donated to the library a medallion that commemorates the admittance of his ancestor, historian Leopold von Ranke, to the Institut impérial de France. This institute was the successor to the Académie des sciences morales et politiques and the forerunner of what survives today as the Académie française; the equivalent of these organizations in the United States would be the National Academy of Sciences, which is an honorary body that recognizes scientific achievements by inviting scientists to membership. While the Institut impérial de France was established to honor prominent French scientists, it also recognized foreign scholars who made notable contributions to French culture. The medallion does not include the date indicating when it was presented to von Ranke, but Siegfried Baur (to whom we are most grateful for his research assistance in this matter) found a published letter by von Ranke at the Staatsbibliothek in Berlin that was sent from Paris to his wife, Clara, on 24 April 1860 and alludes to the award. This letter seems to indicate that the institute admitted von Ranke as a foreign associate in the early part of 1860. The reason for his admission is probably the publication of his five-volume history of France, the last volume of which was due to appear within that year.



Between 1938 and 1940, the League of American Writers held a series of benefit auctions in support of the medical



Medal issued to Leopold von Ranke by the Institut impérial de France. This was recently donated to the Special Collections Research Center by Hans George Reich von Ranke of Kent, England.

bureau of the North American Committee to Aid Spanish Democracy, exiled anti-Nazi writers, and the rehabilitation fund of the Abraham Lincoln Brigade. Held in New York City in such nonproletarian venues as the Delmonico, Pierre, and Barbizon-Plaza hotels, the auctions included manuscripts, letters, books, original drawings, photographs, and librettos by league members and supporters such as Albert Einstein, Ford Madox Ford, Sigmund Freud, Aldous Huxley, Thomas Mann, Eleanor Roosevelt, and James Thurber. It was not altogether surprising to find the first auction catalog in the manuscript collection of *New Masses* literary critic Granville Hicks; it was something of a coup, however, to have assembled a collection of all three auction catalogs for which the OCLC international catalog database lists a combined total of sixteen reported copies. It is mind-boggling to speculate on the present-day valuations of such treasures as William Faulkner's autographed manuscript for *Absalom, Absalom*, an original oil painting (*Trout Fishing*) by N. C. Wyeth, the signed typescript of Lillian Hellman's *The Little Foxes*, and the original painting by Walt Disney, on celluloid, used in the production of *The Ugly Duckling*, described as an "extremely rare, signed example of the master of the animated cartoon at his best."



With the purchase of *Aurora Borealis; or, Flashes of Wit* (1831) and *Charcoal Sketches; or, Scenes in a Metropolis* (1839) with funds provided by the Syracuse University Library Associates, we have recently added to our collection of titles of the

American engraver and humorist David Claypoole Johnston (1799–1865). (It must also be readily acknowledged that Professor David Tatham has generously contributed early works by this artist for our collections.) Although much of what passed for humor in the early nineteenth century included what would now be branded racial insensitivity and gender bashing, at least one of Johnston's bon mots from the *Aurora Borealis* "On One Ignorant and Arrogant" passes the test of time: "Thou mayst of double ignorance boast, / Who know'st not that thou nothing know'st."



We have been making a concerted effort over the past two or three years to assemble complete runs of literary journals that we have identified as of particular relevance to our collections. In preparation for our upcoming exhibit on the New York School of poets and painters, we have concentrated recently on the purchase of little magazines produced between 1950 and 1970. Among those periodicals holdings we have completed are *Angel Hair*, *Between Worlds*, *Big Table*, *City Lights Journal*, *Hasty Papers*, *Joglers*, *Journal for the Protection of All Beings*, *Lines*, *Locus Solus*, *Long Hair Magazine*, *Something*, and *Z* (which adds another *Z* to its title for each successive issue). Many of these periodicals feature the work of such poets as John Ashbery, Amiri Baraka, Ted Berrigan, Robert Creeley, Diane di Prima, Robert Duncan, Kenward Elmslie, Barbara Guest, Kenneth Koch, Gerard Malanga, Frank O'Hara, James Schuyler, Gary Snyder, Tony Towle, Anne Waldman, and John Wieners, together with artwork by Joe Brainard, Alex Katz, Alfred Leslie, Jackson Mac Low, Fairfield Porter, and Larry Rivers. We are also officially notifying our readers that we are seeking issues 1, 6, 8, and 24 of *Floating Bear* as well as numbers 1 and 12 of *C, a Journal of Poetry*.

OUR COLLECTIONS IN PRINT

Many books, articles, and other publications appear each year that are substantially based on research conducted in our collections. We call attention here to a few works that we have recently received and encourage all of our researchers to keep us informed of their publication activities.



In their thirty-page introductory essay to *Margaret Bourke-White: The Early Work, 1922–1930* (Boston, Mass.: Pocket Paragon, 2005), Ronald E. Ostman and Harry Littell follow the story of how a young girl named Margaret White grew into one of the most visionary photojournalists of her time. They study her introduction to and growth in photography, highlighting her childhood, her relationship to her father, and her education (the time spent at Columbia University, the University of Michigan, and Cornell University). While Margaret Bourke-White (1904–71) is primarily famous for the striking photographs she created for *Fortune* and *Life*

magazines, Ostman and Littell choose to focus on her lesser-known, yet equally impressive, portfolio of images shot in her amateur years and the early part of her professional career. Carefully selected black-and-white photographs from her time at the University of Michigan (1922–24) and Cornell (1926–27), as well as from her period in Cleveland (1927–30), are reproduced. The majority of the images found within this publication are from our own Bourke-White collection.

Throughout 2002, Ostman, a professor and former chair of the Department of Communications at Cornell University, and Littell, a fine-arts photographer and teacher at Tompkins-Cortland Community College, made numerous visits to our facility to research the voluminous Bourke-White papers and photographs. The Margaret Bourke-White Papers span the years between 1863 and 1984 and consist of over one hundred boxes of biographical material, correspondence, writings, and memorabilia (including a subset collection of the Erskine Caldwell Papers). The Bourke-White print and negative collection, consisting of approximately fifteen thousand vintage prints, represents her photographic work prior to *Life*, her *Fortune* and *Life* assignments, and personal photographs.



Parents often wrote letters to Dr. Benjamin Spock asking for his advice on child-care issues. When America's most trusted pediatrician became a high-profile opponent of the Vietnam War, the questions and content of these incoming letters changed. Spock received thousands of personal letters from all over the United States written in tones that ranged from the pensive to the hostile. Out of the vast amount of correspondence within our Benjamin Spock Papers, Michael S. Foley includes representative letters spanning the years between 1965 and 1970 in his book entitled *Dear Dr. Spock: Letters about the Vietnam War to America's Favorite Baby Doctor* (New York: New York University Press, 2005). His selection draws the reader into the mind-set of the authors of the letters and also into the political climate caused by the war, thus capturing vantage points on the American home front during this period. Michael Foley is an associate professor of history at the City University of New York's Graduate Center and the College of Staten Island. He made numerous trips to our facility to research the correspondence found within the Dr. Benjamin Spock Papers. In addition to correspondence, the papers, consisting of over sixty-four linear feet of material, also include his medical reference files, subject files, memorabilia, and writings.

OUR COLLECTIONS ON TOUR

The Special Collections Research Center regularly loans items from its holdings for exhibitions organized by other institutions. The following are some current and recent exhibitions that have featured our collections.

*Breaking the Frame: Pioneering Women in
Photojournalism*

Museum of Photographic Arts, 7 May–24 September 2006

Part of a museum-wide examination of the photographs, films, newsreels, and camera technology from the late 1920s to the mid-1950s, the Museum of Photographic Arts (MoPA) in San Diego, California, is showcasing the work of the first women of photojournalism, including several images from our Margaret Bourke-White archive. In addition to that of Bourke-White, the imagery of Grace Robertson, Therese Bonney, Hansel Mieth, Esther Bubley, and Olga Lander is examined in relation to the cultural, social, and historical impact their progressive work had on photojournalism and on the world. A varied selection of original Bourke-White prints from the period between 1930 and 1950 and featuring such places of interest as Africa, India, and postwar Germany is on display.

In Pursuit of Pleasure:

Schultze and Weaver and the American Hotel

The Wolfsonian-Florida International University,

13 November 2005–28 May 2006

The Wolfsonian (a division of Florida International University in Miami Beach) has created an exhibition on American hotel design that offers a detailed look at the landmark luxury hotels of the early twentieth century, encouraging viewers to understand these buildings as the culmination of decades-long trends in the development of hotel architecture. Supplementing the architectural plans and drawings from the Wolfsonian collection and concluding the exhibit is an original color sketch of the 1954 Fontainebleau Hotel designed by architect Morris Lapidus (1902–2001). Lapidus is best known for his innovative and dramatic architectural designs of tropical resorts and retail stores. This sketch, from our Morris Lapidus Papers, marked the rebirth of the grand, full-service hotel in Miami Beach.

Margaret Bourke-White: In Print

Archibald S. Alexander Library, Rutgers University,

24 January–31 May 2006

Margaret Bourke-White (1904–71), photojournalist, was considered one of the most prominent women of her time and remains a legend for her personal style, productivity, and the quality of her work. Although posthumous exhibitions, biographies, and catalogs have secured her lasting reputation, contemporaries saw her work primarily in magazines, newspapers, and books that she either prepared or to which she contributed. Hosted by the Archibald S. Alexander Library at Rutgers University, and curated by Gary Saretzky, archivist of Monmouth County, New Jersey, and coordinator of the Public History Internship Program for the Rutgers

University–New Brunswick History Department, this exhibition includes more than one hundred examples of printed materials by and about Bourke-White that appeared during her lifetime. Several original magazine covers and numerous facsimile images from our Margaret Bourke-White Papers are displayed in the exhibition.

Those among Us:

Uncovering the Story of Who Built the Erie Canal

Erie Canal Museum, 20 April–17 September 2006

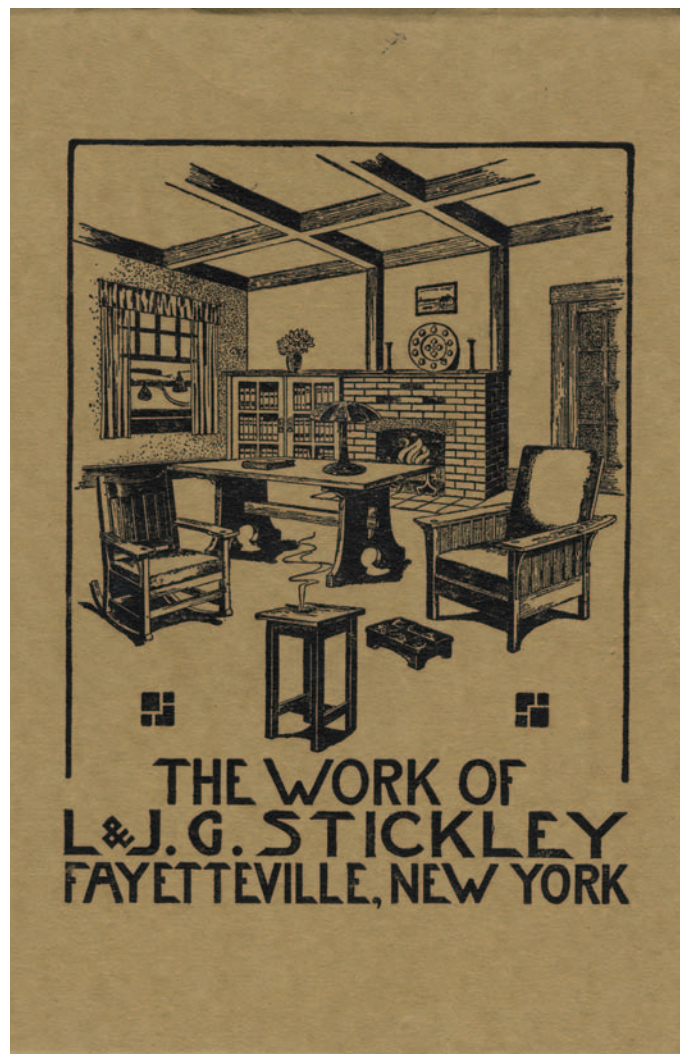
This exhibition organized by the Erie Canal Museum in Syracuse examines various perspectives on the construction of the Erie Canal. While there were three main periods of construction (the era of Clinton's Ditch between 1817 and 1825, the first enlargement between 1836 and 1862, and the construction of the New York State barge canal between 1905 and 1918), the focus of the exhibition is primarily on the phase known as Clinton's Ditch and the native New Yorkers and immigrant laborers who were involved with the project. Census data and engineering and contractor records from the different construction periods are examined along with historic images and other documentation, including original journals, maps, and artwork. Scholarly papers, journals, and historical accounts from both past and present are also represented. Two items from our New York collection are exhibited: an 1823 broadside advertisement entitled *New York Canal Lands on Sale* and a late eighteenth-century manuscript map of the Scriba Patent, showing property running from Rome to Fort Ontario. This map is important to both the history of the canal construction and to the history of Central New York because it includes many township names that are no longer used today.

ADOPT-A-BOOK PROGRAM

In keeping with our commitment to documenting regional history and culture, we also recently purchased a sales catalog entitled *The Work of L. and J. G. Stickley, Fayetteville, New York*. Printed by the Art Press of Syracuse around 1910, the catalog features descriptions and more than six hundred illustrations of versions of such items as armchairs, desks, rockers, bookcases, sideboards, mirrors, and settles (what may be described as unupholstered settees) in the style of the Arts and Crafts movement. For those with a taste for the more exotic, there are also offerings for a smoker's cabinet, a billiard table, and a dinner gong. One of the introductory paragraphs explains the intent of the catalog: "L. & J. G. Stickley, makers of the simple and entirely American type of furniture that bears their impress, are working for individuals. Each year sees many new designs taking shapes of wood and leather in their shops, built, every one of them, to take an intimate place in some household or to serve someone in a public

building; skillfully contrived, that is, to fit an individual need." A secret about the texture of the white oak that is principally used by the Stickley firm is also revealed in the front matter of this publication: "Fumed by ammonia in airtight compartments, and stained in tones that show beautiful undertints, the furniture is next given, through sanding and waxing, a smooth bloom-like texture, so that the arm or back of your chair is delightful to the touch." Although this catalog does not specify prices, we have in our collections a 1907 descriptive price list for furniture constructed by a competing local enterprise, the Craftsman Workshops, in the Eastwood neighborhood of Syracuse.

If you would like to stake a personal claim in our collections, please consider adopting this item that we have recently purchased for two hundred and seventy-five dollars. Your name, or the name of someone you wish to honor or memorialize with your gift, will be included on a bookplate affixed in an archivally sound manner to the inside cover of the volume and will also be added to its electronic catalog record. Adopt-a-book gifts are fully tax-deductible, and



The cover image from a Stickley furniture catalog (ca. 1910) suggesting a cozy living room environment with furnishings available from the firm.

donors will receive a proper receipt for tax-filing purposes. If you would like to adopt this or another item recently acquired for our collections, please contact William La Moy at 315-443-9752.

ABOUT THIS PUBLICATION

The *Courant* is published in the fall and spring by the Special Collections Research Center at Syracuse University Library through the generous financial support of the Syracuse University Library Associates. The executive officers of the Library Associates for 2006/2007 are Diana Brownlie, president; Margaret Webb, vice president; Mary Beth Hinton, secretary; and William La Moy, treasurer.

The editor is William La Moy. Mary Beth Hinton serves as the consulting editor. If you would like to receive the *Courant* regularly by mail or would like information about membership in the Library Associates, please contact Therese Belzak at 315-443-9763. (Her e-mail address is tabelzak@syr.edu.) The *Courant* is also available electronically in a PDF version from our Web site at <http://scrc.syr.edu/courant>.

The *Courant* is composed in Adobe Garamond and Minion in the Open Type format using Adobe InDesign cs2 software, with the design and layout executed by William La Moy. The paper is Mohawk Superfine Softwhite one-hundred-pound text stock in an eggshell finish produced by Mohawk Paper Mills in Cohoes, N.Y. This issue was printed by Quartier Printing in Syracuse, N.Y.

The Special Collections Research Center is open to the general public as well as members of the Syracuse University community and visiting scholars. No appointment is necessary, but those interested in consulting specific materials are advised to contact us in advance of their visit. Researchers are encouraged to keep us informed of any publications in which they discuss or cite materials in our collections. Brief articles, reviews, and research notes are also welcome.

We invite our readers to send us their comments or notice of the availability of items that we should consider accepting as a donation or acquiring through purchase. New acquisitions are largely the result of purchases made with endowed or gift funds designated for that purpose or gifts-in-kind. If you would like to support the growth of our collections through a financial contribution or through the donation of books, manuscripts, or archival materials relevant to our collecting areas, please contact William La Moy, Interim Director and Curator of Rare Books and Printed Materials, Special Collections Research Center, Syracuse University Library, 222 Waverly Avenue, Syracuse, N.Y. 13244-2010. You may also send e-mail to wlamoy@syr.edu or telephone 315-443-9752. (The facsimile number is 443-2761.)